

11-8-1995

Flowers of Change: A Mixed Bouquet

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC CONCERT SERIES

Voice of the Turtle
presents

Flowers of Change: A Mixed Bouquet

Musical Traditions of the Iberian Jews



UNIVERSITY OF RICHMOND
FOUNDED 1830

November 8, 1995, 8:15 PM
Byrd and William Perkinson Recital Hall

PROGRAM NOTES...Judith Wachs, Artistic Director

SEPHARDIM

In 1492 all the Jews in Spain (*Sephardim*, from the Hebrew word for Spain, *Sefarad*, found in *Obadiah* 1:20) who refused to renounce their faith, as required by the Inquisition, were expelled from their homeland of 1500 years. They found new homes in Portugal (until 1497), the Ottoman Empire, North Africa, the Middle East, and parts of Europe. For 500 years these exiles have continued to identify themselves as Spanish Jews, preserving the old Castilian language, and much of the culture of their Iberian experience. Because music and folktales were so central to daily life, particularly in the domain of women, they were able to remember, to adopt, adapt and create an astonishing heritage over five centuries. This heritage was preserved by oral tradition. (In recent years, the word Sephardic has often been used to include the Jews of Arab lands.)

JUDEO-SPANISH

The medieval Castilian Spanish spoken by the Jews of Spain at the time of the expulsion is called Judeo-Spanish, *Judeo-español*, *Djudezmo*, *Spanyolit*, *Spaniol de mosotros*, *Sephardí*, *Haketla*, in Morocco, and in Yugoslavia, *Djidyó*. The language was spoken and written, first in Hebrew characters (Rashi script) and recently, in the Latin alphabet. It was preserved in exile largely by the women, whose insulated life protected the language and maintained its vitality. The language which uses many Hebrew words and roots, was further enriched by the environments which became new homes, adding words from the Arabic, Greek, Turkish, French, and Italian languages, among others. It is often called *Ladino* which historically was the language, emerging from Latin, into which liturgical Hebrew texts were translated. The word comes from the old Spanish *ladinar* which means "to translate from Arabic or Hebrew into Latin or a latinate language."

Next on UR's Concert Series:

University Choir and Schola Cantorum

Jeffrey Riehl, director

November 12, 8:15 PM, Cannon Memorial Chapel

Flowers of Change: A Mixed Bouquet

(Please note: The following is written in a transliteration which represents, for English speakers, the pronunciation of Judeo-Spanish, not Castilian. The reference after the title of the song refers to the origin of the person from whom we learned the song.)

PROGRAM

In the "Old" Days...*Roots*

Kwando el rey Nimrod (Ottoman)...When King Nimrod went out to the fields...

Yaakov le disho a Yosef (Rhodes)

Kwando Haman s'emborracho (Jerusalem) When Haman got drunk...(Holiday of Purim)

*Romances:...*Timeless Tales...*Blooms*

En kastiya era un castiyo...In Castille there is a castle...

Mose salyo de Misraim (Morocco)...Moses went out of Egypt...

Povreta muchachika (Salonica)...Poor young woman, why do you cry?

El rey ke mucho madruga...The king awoke early one morning...

Child's Garden of Memories...*Seeds*

No pasesh por la mi puerta (Rhodes)...Don't pass by my door!

En el kamino de la skola (Rhodes)...On the street of the school.

Chi chi bunichi (Yugoslavia)...King of the ring!

Estaba Senyor Don Gato (Morocco)...Once, Mister cat was seated on the roof...

Si verias a la rana (Bulgaria)...If you would look, you would see a frog...

INTERMISSION

Under the Bimbrillo Tree: *Local Colors*

La prima vez (Turkey)...The first time I saw you, I was lost in love.

Montanyas altas (Jerusalem) High mountains, deep seas...bring me to my beloved

No te lo contengas (Jerusalem) Don't hold back...others are waiting!

Molinero (Jerusalem)...Oh miller, will you grind my wheat?

Catch the Bouquet

Ventanas altas (Rhodes) You have high windows...tonight I'll climb to you...

Yo hanino (Tur)...I am handsome, you are charming...

Estas kasas (Bulg)...These houses-so beautiful - for dancing...

Ija mia (Bulgaria) Daughter dear, time to get married!

Skalerika de oro (Jerusalem) A ladder of gold for the bride...

VOICE OF THE TURTLE BRIEF HISTORY

Voice of the Turtle has specialized in the music of the Iberian Jews since 1978. Over the years the group has developed a repertoire of hundreds of songs, and has released nine recordings, including five Compact Discs. The group has received international acclaim - from Great Britain, Holland, Spain, Israel, Canada, and the United States, from critics which include the *New York Times*, the *London Jewish Chronicle*, the *Jerusalem Post*, and from musicologists who have aided their research and lauded their interpretations and performances. Their recordings are in demand all over the world, including Japan, Germany, Israel, and Spain.

THE PERFORMERS

Derek Burrows - Artist's Foundation Award in Folk and Ethnic Arts. Soloist on classical guitar and jazz flute. Storyteller, Writer, Multi-cultural Arts Programs, Bahamian Cultural Traditions. Quadrivium School. Graduate, Berklee College of Music. Medieval Spanish Bagpipe, guitar, mandolin, psaltery, harps, saz, flutes, percussion, voice.

Lisle Kulbach - Bodky Award winner. Performer and teacher of Medieval, renaissance, Baroque, Classical and Country Dance music for twenty-five years. Co-founder Voice of the Turtle. Quadrivium School. Graduate, New England Conservatory of Music. Rebec, kamanja, violin, vielle, harp, shawms, percussion and voice.

Jay Rosenberg - Choral conductor, teacher, noted performer on medieval, Renaissance and traditional instruments. Artistic Director of Northern Harmony..Studied at Quadrivium School, Berklee College of Music, Longy School of Music, Harvard University. 'Ud, baglama, guitar, cornetti, chalumeau, clarinet, percussion, voice.

Judith Wachs - Founder, Artistic Director of Voice of the Turtle. Lecturer, performer of medieval, Renaissance and traditional music for 19 years. Engaged in ongoing research at the Jewish Music Research Center at Hebrew University in Jerusalem. Quadrivium School. Queens College, Columbia University. Chalumeau, saz, baglama, psaltery, shawm, flutes, percussion, voice.

Please do not record this concert without permission.

Our recordings (CD or cassette) are available at this concert,
or from our catalogue available from:

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